



CORPORAL W. J. UNDERWOOD

FOREWORD

It is the object of this book to show how the reader, whether strong or weak, man or woman, without the use of weapons or even fists, may easily defeat a more powerful assailant, even though he may be armed with gun or club.

There are several tricks or methods of defeat which will not be given here, because their application invariably results in a "knock-out"; and unless the artist practising them knows first how to revive a defeated enemy, great harm would be done.

The lessons which are presented will certainly prove sufficient for every emergency.

NERVE CENTRES
PRESSURE POINTS

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If a tall, heavily built, and exceptionally strong man pushed at a small man, the latter faces his attacker, spreads his feet—wide and in this way induces the distance that he himself expected to travel, causing him to arrive too early; with power to spare, the small man slams low at his feet. His carnal goal is the upper part of the attacker's torso as going wide his feet are on the back of the smaller man as he steps from the ground.

You can easily render your bones powerful, strong, helpless with only a gentle class of the thumb and finger. If you have a knowledge of the weak points, study through a little experience. If you have a knowledge of the nerves of the human body.

Combats is not physical culture but rather a mentally oriented strategy, and it is not muscle-building but is a mental knowledge of outwitting the effectiveness of powerful muscles by simple maneuvering.

I have aimed at producing his work on Combats in order to give you accurate knowledge of the art.

The beginner will find that he is getting closer and reliable information. The work will also prove invaluable to teachers or advanced students.

Contacts is an art, and with a clear understanding of its technique and a true insight into its principles, you can attain a higher level and greater skill. The beginner should not try to master all the details of the theory and hide from the very beginning. He should, at first, practice the tricks in their entirety, then read the instructions again, looking for more detail and perfection. The knowledge and skill acquired in this way will enable one better to appreciate further developments, which might be overlooked or considered unnecessary by the beginner. This way of proceeding is strongly recommended, as it will make training hours interesting and fun for the student.

Combata is planned to make men fit both in body and mind, making use of all the knowledge of attack and defense accumulated by experts and methodically.

In order to become skilled in Combats you should frequently refer to diagram on page 3 and obtain an elementary knowledge of the location of the various organs of the human body.

If practicing the different tricks with a friend you will be amazed at the skill and self-confidence you can quickly acquire.

Always remember to make your points rapidly, and be careful not to injure your friend by too much pressure around No. 7. Illustration on page 5, or some of the other other ones.

An absence of temper in executing Combeds, as much as it will improve my readers, is quite essential, for reason of the fact that the danger of disabling temporarily or even permanently, cannot be sustained in a person whose temper will overpower his better judgment.

have also added the best and most outstanding trade of Jewellery, special attention has been given to facts of valuations, and to their application in normal Egyptian with and without wasps.

It is possible. Combats the garment you wear should be loose enough not to hinder your movements, be devoid of anything that will scratch and with warm pockets, or, better still, a pillowcase insert. People are generally clothed and it is therefore most important to leave the art of defense under conditions most likely to be presented and know how to cope with it. Special mention will be given as to how to handle an opponent wearing only musk.

You know how in the case of certain repetitive work instead of overcoming the habit of "locking" a way was found to utilize the need in discharging this amazing shell and rebuilding. Do not meet force with force, but rather the makeshift artist will not try to obstruct his situation, and instead will patiently help his penny along to his own way out.

arranged into a single system and based on a single principle. *Combato* includes *Ju-Jitsu* and is superior to it in every respect.

Combato is planned to improve general well-being and a sense of rhythm and develop co-ordination of movement in its other method can possibly do. The senses of time and space are so much bettered by practice that you are conscious of a certain improvement and progress in whatever occupation, hobby or sport he may have followed previously. Indeed *Combato* should be considered as a basic culture of the body. Practice will not only magnificently equip you for any physical emergency in life, but you will also find yourself possessing an alert, strong, and well-knit body. *Combato* training will prove to be an invaluable preliminary to such artistic professions as dancing or acting, as well as to any sport or occupation where physical fitness and grace of movement are essential.

Combato is described as an art of the highest or most efficient use of mental as well as physical energy, directed to the accomplishment of a definite purpose or aim. One may wonder why stress is put on the word mental. The reason is that in *Combato* the body is educated to respond faithfully and materialize the mental image of the desired act. There are no clumsy, mechanical, unintelligent movements in *Combato* as in gymnastics. There is always an opponent in front of you and the exercise consists always of using the body to the accomplishment of a definite purpose or aim.

Here is another point that makes *Combato* practice astonishingly interesting. It trains the body into submission to the personality. The student's fingers are trained to purposeful movements and are utterly submitted to his will. They express his personality when he has attained complete mastery over them or does the body to the *Combato* expert.

The constant presence of an opponent gradually develops a special attitude of over-readiness to meet

any emergency. Observation and watchfulness are developed by the constant attention to the opponent's action. The powers of judgment and imaginative enterprise are brought into play when seeking to find the weak point in the opponent's position and continuing instantly the means of taking immediate advantage of it. *Combato* develops quick decision and prompt action without which no opportunity of attack or defense is of any avail.

The ever-increasing speed and smoothness of movement taught in *Combato* make the body graceful, strong, and alert. The muscular development resulting from *Combato* practice is harmonious and physiologically sound. I do not, indeed, make use of special arbitrary movements unless abnormal defects or underdevelopment of particular muscle groups are to be corrected. The body is left alone to adapt itself to a natural work and the almost inexhaustible variety of movements make underdevelopment of certain muscular groups impossible. *Combato* fosters an admirable fighting spirit and makes the expert reluctant to quailing. He does not make use of his skill against you for the same reason that you do not avail yourself of your physical superiority to a child. But when fighting is unavoidable he will stick to it with the tenacity of an Irish terrier, ignoring pain, never losing his temper, and certain to win. For constant attention is paid in *Combato*, first, however, with the teaching of attack and defense in the most efficient way, to the paramount aim of enabling men and women to have perfect control over mind and body.

A Series of Exercises for Students of *Combato*

These exercises are equally beneficial to either sex and at any time in life.

No apparatus is required or can be used. It is best, however, that the movements should be performed in the open air, or at least where the air is fresh and pure.

No. 1. Standing erect, hands hanging by your sides, expel all the air from the lungs through the mouth. Close the lips, raise the arms, held out straight from the sides, with palms upward over the head, bring the tips of the fingers together on top of the head while inhaling a full breath through the nose. Raise the hands, bringing the palms together as high as possible above the head, as you complete the inflation of the lungs. Then down, forcing them back, slightly letting them fall by the sides, then slowly expel all the air from the lungs through the mouth.

No. 2. Raise the arms from the sides to a horizontal position, bring them forward till the palms touch in front, and as you bring them backward till the backs touch behind, raise the heels resting whole weight on the toes, at the same time inhaling a full breath. As you swing the hands forward again to the front, inhale and lower the heels to the ground.

No. 3. Raise the arms to a horizontal position, palms upward, slowly describe small circles with each arm, upward and backward, then reverse the motion, circling in the opposite direction. This is an excellent developer for the muscles of the chest, back and shoulders.

No. 4. Place the tips of the fingers lightly on the shoulders, the upper arm horizontal, swing the elbows backward and forward.

No. 5. Raise the arms as in exercise No. 3, arms and hands held straight. Then with the upper arms held horizontal and hands closed, draw the hands toward the head as though pulling a heavy weight. This is an excellent resistance exercise.

No. 6. Inhale a full breath through the nose. Raise the forearms forward till at right angles to the body, with the elbows at your sides, hands closed tightly, palms upward. Send the arms to the front with force, turning the palms down. Bring arms back quickly to the first position, thrusting the elbows and shoulders to the rear. Repeat, then exhale slowly through the mouth.

No. 7. Place hands on hips. Breathe to the rear, thumbs in front, elbows well back. Bend the body forward at the hips as far as you can, then raise and bend backward as far as possible, keeping the knees straight and bending only at the hips.

No. 8. Take same position as in the seventh exercise. Bend the body (at the hips only) to the right as far as possible, and then in the same way to the left, without raising either heel from the ground.

No. 9. First position same as in Nos. 7 and 8. Bend the head to the right, backward, to the left and front, swiveling to the right, then reverse the motion swiveling to the left.

No. 10. Raise the arms straight out from the sides, up to full length above the head, palms forward, thumbs locked, the right one in front of the left, fingers straight. Bend forward at the hips till the ends of the fingers touch the ground, if possible, without bending the elbows or knees. Then straighten up again with the open hands pointed above the head.

No. 11. Stretch the arms to their full length in front, palms down, forefingers together with thumbs under them. Bend the body forward at the hips as far as you can while you swing the arms backward, without bending the knees or elbows. Straighten up, bring the hands back again to the first position in front.

No. 12. Hands on hips as in eighth exercise, head together, toes outward. Lower the body as far as you can by bending the knees apart without raising the heels from the ground; then raise to the first position by straightening the knees.

No. 13. Hands on hips as in seventh exercise, head together, toes outward. Lower the body by forcing the knees apart, raising the heels, keeping the head and body erect to avoid losing your balance; the weight of the body being on the balls of your feet. Straighten the knees and lower the heels till back in the first position.

No. 14. Position same as No. 13, with hands on hips.

head together, keeping knees straight, then the left leg forward and backward, keeping bottom of foot parallel with the floor; then across the right leg in the same manner.

No. 15. First position same as in No. 14. Raise the left leg forward, bending and raising the knee as high as possible, pointing the foot and toes straight downward; then exercise the right leg in the same manner.

No. 16. First position same as in No. 15. Inhale a full breath through the nose. Raise the left leg without bending the knee, till at right angles to the body (facing a quarter to six), pointing the foot and toes out straight, i. e., with the bottom of the foot parallel with the floor; then still keeping the bottom of the foot horizontal swing the leg backward as far as possible. After repeating, exhale slowly through the mouth. Exercise in the same manner with the right leg.

No. 17. First position same as in No. 16. Raise the body on the toes without bending the knees; then draw ward slowly till the hands touch the floor.

No. 18. Stand on your toes and hands with knees and elbows straight, hands well apart; lower the body to the floor by bending the elbows outward, making a full breath, and then raising to the first position by straightening them. Repeat several times, then exhale slowly through the mouth.

To those who suffer from indigestion or constipation, exercises Nos. 1, 6, 13 and 16 are especially recommended.

It would be impossible to over-estimate the benefits of deep breathing, whether in connection with the above exercises or not.

Though it is not generally known, it is nevertheless a fact that a cold which is so often caused by overloading the stomach, can readily be cured by forcing pure cold air through the nostrils; and that a full breath retained as long as convenient, will certainly remove a chill.

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COMMON GRIPS USED IN WRESTLING WHICH CAN EASILY BE BROKEN WITH A KNOWLEDGE OF "COMBAT"



FIG. 1. Shows Single Wrist Lock.

FIG. 2. Double Wrist Lock.



FIG. 3. Finger Grip.

FIG. 4. Finger Interlocking.

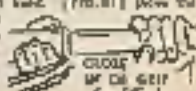


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DISARMING SOLDIER WITH RIFLE AND BAYONET

(FIG. 1) shows soldier on guard ready to charge bayonet at once. (FIG. 2) shows soldier facing disarming as the 2. disarming, she missing the bayonet and reaching just below the muzzle with the left hand. (FIG. 3) shows the second man's hand around a firm grip on the barrel of the rifle with his left hand and is reached with his right hand for a firm grip on the butt of the rifle. (FIG. 4) the 2. moved in order the left arm of the man with the rifle, pulling a double



on the side of the rifle. (FIG. 5) shows the second man has turned the end of the muzzle with the rifle against the first man's arm and at the same time bending into a position where he is below the point of balance of the man with the rifle. (FIG. 6) demonstrates that by stiffening the legs and throwing the torso of the body forward and extending the arms to full length, the man who had the rifle is thrown past, leaving the rifle in the possession of the man originally unarmed as in FIG. 7. (FIG. 8) shows making it impossible.

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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

DISARMING SOLDIER WITH REVOLVER

(FIG. 1) shows unarmed man held up. (FIG. 2) unarmed man moves in fast to grip revolver wrist with left hand as gun explodes harmlessly. In (FIG. 3) the unarmed figure makes an about turn with his body close in to the man with the gun pointing himself under the point of balance, and at the same time



stretching the arm to the breaking point by having the elbow joint thrust over his right shoulder. (FIG. 4) shows the man with the gun being thrown over and landing heavily on the ground, and (FIG. 5) shows how to release him of the gun by pressing on the arched point with pressure simultaneously on the wrist. (FIG. 6) puts the originally unarmed man in complete command of the situation.

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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6



DISARMING SOLDIER WITH KNIFE

(FIG. 1) shows unarmed soldier being attacked by one with a knife. He steps in fast catching the wrist of the attacker with the left hand as in (FIG. 2), and forces the wrist with the knife back by feeling his right arm over his opponent's. Steps as shown in (FIG. 3). He steps in close and forces the man with the knife over his leg as in (FIG. 4). (FIG. 5) shows him being thrown to the ground harmlessly and in (FIG. 6) he falls on his own knife causing it to penetrate a vital spot in the back of his own neck.

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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

ANOTHER REVOLVER SEQUENCE

(Continued from page 10)

(FIG. 1) Unarmed man is covered with a revolver and with the left hand simultaneously grabs the wrist holding the gun and a quick up bump causes the gun to discharge harmlessly as in (FIG. 2). With this firm grip on the gunman's wrist, he steps in fast under the arm and directly to the rear (back to back).

(FIG. 3) and as illustrated in (FIG. 4) uses both hands to pull the gunman's arm to the breaking point with the elbow joint bent the wrong way, and at the same time bending the knee and cutting down under the point of balance. By the straightening of the unarmed man's legs and the down pull on the gunman's arm as shown in (FIG. 5) thrown through the air, while in (FIG. VI) if he still is in possession of the weapon, pressure is applied to the nerve center and the arm break applied to force the gun from his grasp.



CLOSE UP OF GRIP
See FIG. 4



FIGURE 1



FIGURE 2



FIGURE 3

DISARMING A SENTINEL WITH SPEED AND QUIETNESS

(FIG. 1) Shows the approach from the rear with one hand ready to grab the rifle and the other in position to lock around the throat. (FIG. 2) Shows taking hold with a firm grip on his rifle with the right hand, the left arm across the throat to prevent any outcry, and your right knee applied with a terrific jab to the kidney. Usually this surprise attack will leave you in full possession of the rifle, as indicated in (FIG. 3).



PUNISHING THUMB GRIP

(FIG. 1) Shows first stage of a grapple. In (FIG. 2) your right hand is advanced well beyond the left joint of the thumb and you then draw the palm of your right hand forward to the first joint of the thumb, and by gripping the elbow with your left hand can inflict much pain by bending the joint of the thumb inward against the palm as shown in (FIG. 3).

CLOSE UP OF GRIP
See FIG. 1



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FIG. 5



FIG. 6



FIG. 7

A RELEASE FROM GRASP AROUND NECK

(FIG. 1) Shows attacker gripping you around the neck with fingers interlocked. (FIG. 2) shows where you simply reach up with either hand. (FIG. 3) shows a close-up of this action, where you simply grasp the third and fourth finger of either hand making it impossible for him to separate his fingers, and in (FIG. 4) you have filled the hands over your head still retaining the hold on his fingers. By massaging these fingers together severe pain is inflicted.

CLOSE UP OF GRIP
See FIG. 4



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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

THUMB TWIST WITH CHIN TURN

(FIG. 1) Shows where you reach beyond a regular hand take in taking a grip on the thumb, with fingers well over the back of your opponent's hand as in (FIG. 2) and with a sharp twist as in (FIG. 3) you bring the head over and up, at the same time grasping the chin with the left hand and turning the head toward. (FIG. 4) (front view) of the action.

CLOSE UP OF GRIP
See FIG. 2



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

DISARMING KNIFE ATTACKER (Upsweep)

(FIG. 1) The attacker comes at you with knife on the up-sweep. In (FIG. 2) you side-sweep and at the same time you grip the head holding the knife as illustrated, one hand over the wrist and the other under the fist. It is not hard to twist the arm into position as shown in (FIG. 3) as you have two hands to his one to work with. (FIG. 4) he has arrived on his back and in (FIG. 5) you drop into position with the knee on the throat, thumb pressure on the nerve centre, and an arm break on the head with the knife forcing him to surrender the weapon.

CLOSE UP OF GRIP
See FIG. 3





FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

CHIN PUSH WITH LEG TRIP

(Fig. 1) When an opponent attacks you as shown in Fig. 1, you side-chop the blow, reach to his arm with the palm of your left hand as in (FIG. 2), then reach with the right hand around the waist shown in (FIG. 3) so that you are pulling him at the waist toward you and forcing his hand back with the left hand, in (FIG. 4) you drop in behind him with your right leg forcing him over your right hip.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

KNIFE ATTACK WITH DOWN SWEEP

(FIG. 1) Shows attack by a man who is considerably taller than yourself. In (FIG. 2) drop in sharply using both wrists and snapping them down to his sides as shown in (FIG. 3) dropping in closely. As shown in (FIG. 4) in snapping the hands down to the side you force your opponent's head forward where he will receive the full impact of your head under his chin and again your knee can be used effectively.



FIGURE 2



FIGURE 3



FIGURE 4

COUNTER TO A PUSH FACE

(FIG. 1) Demonstrates how as the head comes to your face you lean far back with the head, and you quickly grasp the fingers of your attacker with both hands as in (FIG. 2). You lean forward and down forcing the opponent to his knees as illustrated in (FIG. 3). In (FIG. 4) if he is not subdued you can easily settle him with the knee under the chin.

CLOSE UP OF GRIP
See FIG. 2



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

COUNTER TO A STRAIGHT LEFT

(FIG. 1) Shows straight left aimed at the face. (FIG. 2) Shows where the left wrist of the attacker is caught at the wrist by the right hand, placing the left hand at the back of the elbow and carrying the left arm of the opponent to his rear as shown in (FIG. 3). (FIG. 4) Shows a close up of opponent's arm being forced up his back and at the same time handling the wrist forcing him to submit to position (FIG. 5) leaving him entirely at your mercy.

CLOSE UP OF GRIP
See FIG. 4

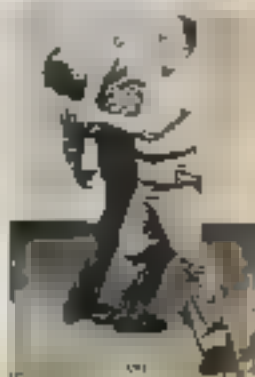




HOW TO COUNTER HAND PUSH

FIG. 1. Shows an opponent pressing his hand against your chest with the interior of palm up and forward. Bring both your hands over his hand pressing firmly against your body as shown in FIG. 2. Then lean sharply forward and down as in FIG. 3. This instantly brings your opponent to his knees. If you wish to dispose of your opponent FIG. 4 is obvious.

CLOSE UP OF GRIP
See FIG. 2



COUNTER TO A DRAPE LUNGE

FIG. 1. Shows opponent attempting a drape lunge. FIG. 2. You move to left gripping the right wrist with your left hand and reaching for his elbow with your right hand. In FIG. 3. you force his elbow up and back with the right hand, retaining a firm grip of the opponent's wrist with your left hand. FIG. 4. Shows where you step aside, keeping your right leg in front of the right leg of the attacker and he is taken off the feet. You can force him to fall with the knife embedded in the back of his neck. (See knife takedown on the knife, page 18 19).



CLOSE UP OF GRIP
See FIG. 2



BREAKING A HEAD LOCK

FIG. I shows an opponent taking a head lock and FIG. II shows the head lock released but the victim has put himself into position where he can use his knee in delivering a blow to the same corner of the head of the opponent as diagram on page 5 No. 10 as demonstrated in FIG. III. FIG. IV shows the blow being delivered with the knee, resulting in temporarily paralyzing him and forcing him to release the head lock.

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COUNTER TO GRAB OF COAT LAPEL

FIG. I shows an opponent taking a lapel of your coat with one hand and threatening you with a second hand as shown in FIG. II. Which your hand is grasping your coat to ward off the grab with one hand, forcing a bend of the wrist with the back of the head against your elbow and with the other hand placed on the elbow as shown in FIG. III. You then in close to your opponent and by using an apply both hands in his elbow pulling him toward you and twisting his arm as the back wrist being against your chest as in FIG. IV.

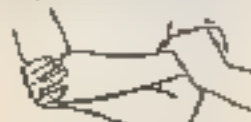


FIG. I GRAB OF COAT LAPEL



FIG. II GRAB OF COAT LAPEL

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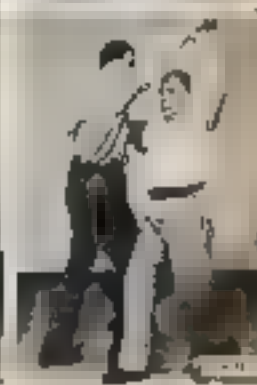
MEANING A GRAB TO THE THROAT

(FIG. 1) Shows an assailant grabbing you by the throat and ready to deliver a right hand punch. You react quickly with the left hand palm upward and grasp the assailant's left arm at the same time bringing up your right hand to reach for his elbow as shown in FIG. 2. With both of your hands working against one another you are able to bend the arm backwards and at the same time grasp his body firmly and stamp it in FIG. 3 into a position where you are able to apply a hammer blow with the heel of your hand. (FIG. 4) shows the completion of the hammer blow.

CLOSE UP OF GRAB
See FIG. 2



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HIP THROW FROM SLOW TO FACE

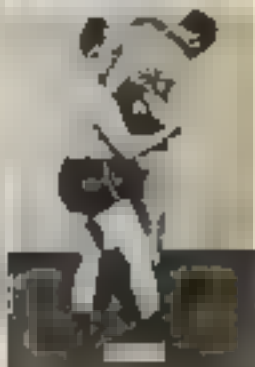
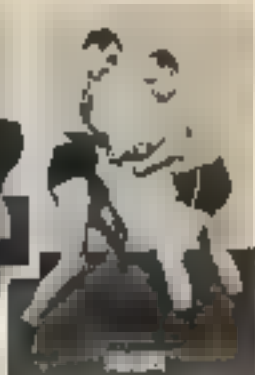
(FIG. 1) Shows a right lead to the face and in FIG. 2 you lean back and catch the right arm of the left hand forcing it up as in FIG. 3 and stepping in feet behind up power at the same time locking your right arm around the throat as in FIG. 4 and forcing him back over the wall of your back as shown in FIG. 5. In this position you can either hold him or throw him as you desire.

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LINE SWEEP WITH ARM FULL

This change is precisely demanded against a
 Jesus as one who would rule a higher power
 FIG you reach level for the left wing of
 your experience with your right hand, making
 no part left back. jump you right foot down
 on the back as you can reach completing a
 full on thing your experience left you
 carrying it all the ground as shown is
 FIG. I think it not a bit but a full, jumping
 his hand on his right leg. Full words
 show as the left word reaching in FIG III
 A. shown is FIG IV you apply the new
 legal before the answer

[illegible]

USING YOUR OPPONENT'S STRENGTH TO YOUR OWN ADVANTAGE

1715.) I mention how you lift by pulling a bigger and stronger man toward you. To reverse this and proceeds to pull you toward him; He'll quickly what you want him to do. He shows in PG. 11 with an upside down jump, swinging palm upward, you go with his palm right up close to his head; 3) Palm with his palm and your palm join close like back of his hand in his palm, turning his wrist so that his finger point in the rear or in PG. 11. Stepping forward, holding him as shown in PG. 14 you back the hand over at the wrist with the left hand, and with a sharp blow in the elbow with the right hand you turn him over up the back to that as shown in PG. 15. He is forced to the ground.



BODY LIFT WITH SLAM

FIG. 1 Shows a man of small stature being attacked by a much taller opponent. (FIG. 2) Shows how the smaller man moves in under the extended arm of the taller man at the same time grasping his right wrist with the left hand, reaching for his right calf with the right hand. (FIG. 3) Shows that it is not possible to get a full man over your back but a slam when you get down low under the point of balance shown in FIG. 4 where you work with ease, bring the taller man straight to the ground on the top of his head as shown in FIG. 5. It is not depicted all in FIG. 6 you can finish him off as in FIG. 7.

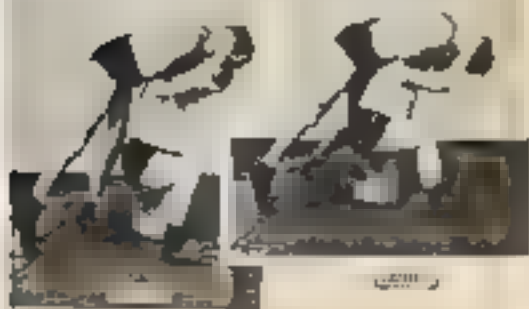
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LEG LIFT AND BODY SLAM

FIG. 9 Shows the shorter opponent with his legs on the right leg. (FIG. 10) Shows leg reaching up to grasp the thigh with his right hand. (FIG. 11) He has secured a firm grasp on the right thigh with the right hand and with the left hand has grasped the right leg of the taller man. (FIG. 12) You push with the left hand to the face and pull up and forward on the thigh of the right leg, reaching in FIG. 13 which slams the taller man hard to the ground and flings him off as indicated in this figure or put on a leg break combination too hold as in FIG. 14.

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DEFENCE AGAINST ATTACK FROM THE REAR

FIG. 9 Shows isolated victim being attacked from the rear. in FIG. 10 he reaches for the attacker's head, keeping both arms a rising step back disturbs his equilibrium and FIG. 11 and FIG. 12 shows that by going down on one knee you are able to get under the point of balance of the attacker, resulting in FIG. 13 where he is thrown on his head to the ground with terrific force. In FIG. 14 he is completely at your mercy.

b1



THE CATAPULT THROW

(FIG. 15) Shows a big attacker charging a smaller man. In (FIG. 16) the smaller man, instead of letting the charge and getting hurt, grasps the arms of the attacker and drops into a lying position bringing the left leg with the foot at right angle to the groin of the attacker. (FIG. 17) shows the action continued where the opponent is flying through the air. At this point you could let go of his hands which would cause him to land on his head with serious results. But as shown in (FIG. 18) by rotating the grip on the arms with a downward pull and as the push with the leg you have him upside on his back with plenty of momentum so danger is averted in the pre-contingent. FIG. 19, shows that the momentum created by his thrust at the point later is pulled you into a complete backward roll into FIG. 20 where you straddle the body in complete control of the situation.

b1



Figure 1

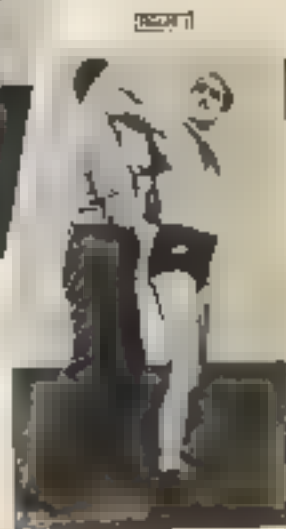
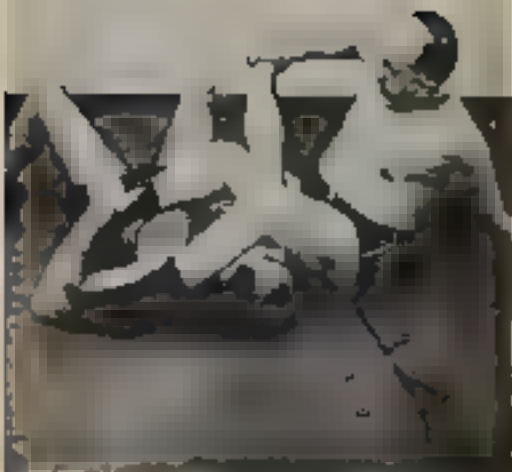


Figure 2

ELBOW SMASH BEATING HAMMER LOCK

Fig. 1 Shows applicant has rotated a hammer lock on the victim. In (Fig. 2) the victim turns quickly and delivers an elbow smash to the jaw of the attacker. This can be executed by either elbow whether arm is being held.

66



THE SPREAD

The 'Spread' illustrated on page 66 can be used at any time where your victim has been thrown to the ground. To accomplish the 'Spread' you grip the wrist of your victim (right or left wrist) with both of your hands, pulling hard on the wrist and elevating his arm to the full extent, stretching it to its limit. This gives you the necessary leverage to snap into position as follows:

The left or right leg (depending on which side you are working from) is thrown across the victim's chest with the thick part of the thigh thus crushing off the wind. The other leg is thrown across the middle of your victim's body, which allows you to further subdue him by kicking him in the solar plexus. The arm which is stretched to its full extent is now pulled across the thigh of the leg which is thrown across the body. The elbow rests across this thigh with the forearm turned up.

By exerting pressure on the wrist of the arm a dislocation can be made at the shoulder joint, and the elbow joint breaks at will.

WARNING

In following the above instructions in practice be very careful not to exert too much pressure on the arm, as it will result in a broken arm. Whenever you are told to apply this technique it should be completely applied.

67



MISS WAR WORKER IN ACTION

After much study of the prevailing conditions contingent on an all-out war effort where it is necessary for girls employed as war production is hard to travel to and from the war factories using staggered hours, and transportation often being out of the way places Corporal Bill Underwood, commander of the first tank girls school these circumstances are a pray to any problem decided to decide the following specimen at this book is order the any girl will be able to handle any situation that might arise

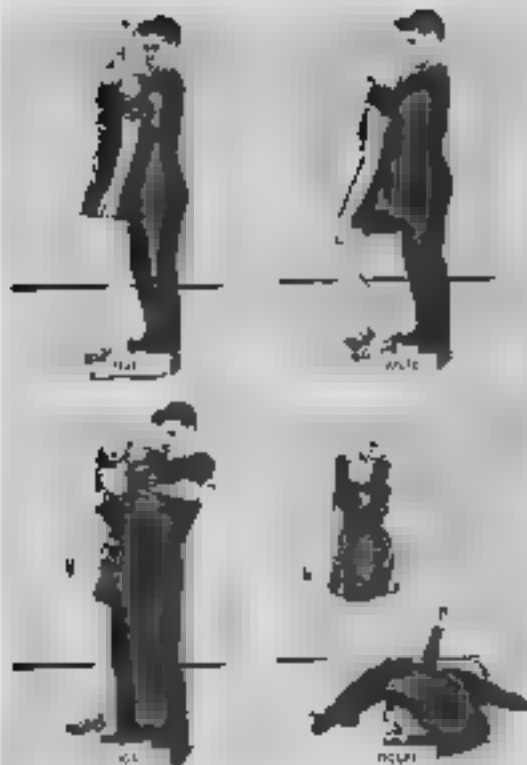
23



INDIC LEG TRIP WITH THROAT GRAB

FIG. I They reaches for girl's throat. FIG. II Girl brings up both hands and the theug's arm. FIG. III She steps in close, twisting her right leg in between his legs and bracing her right behind his left leg, as the store firm reaching for his right wrist with her left hand and striking him on the side of the spine with her right elbow. This results in the theug being thrown violently to the ground as in (FIG. IV), striking his head on the pavement so he cannot get up.

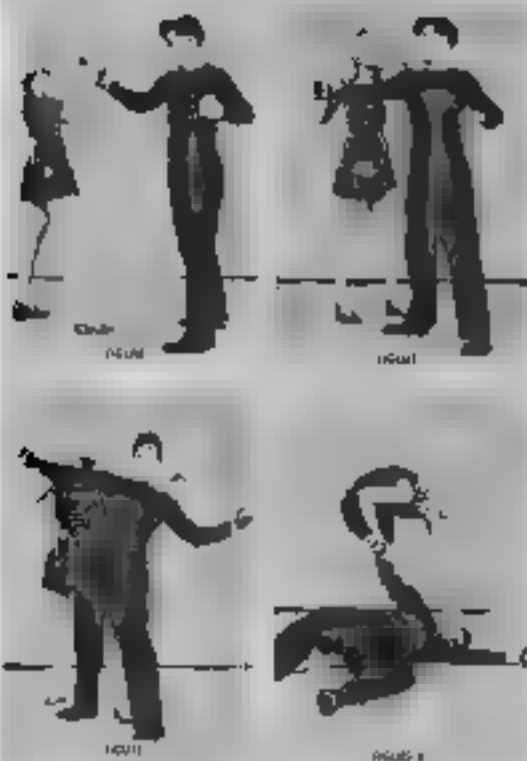
24



BODY GRAB FROM REAR

FIG. I The thug has grabbed his intended victim with his arms completely encircling her body. FIG. II As shown she quickly bends the knees and slips down, forcing his arms above her shoulder level. FIG. III The intended victim steps sharply to the right with her whole body then going in behind the thug as far as possible and bracing her left leg, she forces the thug over her left hip and at the same time withdraws her left arm across his chest pushing him over the hip, resulting in FIG. IV where a kick can be placed in a vital spot.

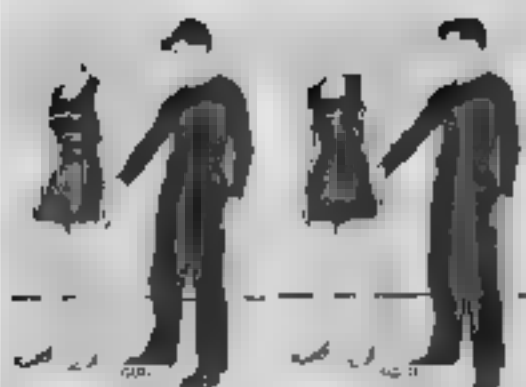
75



WREST GRAB AND HIP THROW

FIG. I Thug leads with a right to the face. The girl turns her back, missing the blow and catching the thug's right wrist with her left hand. FIG. II She steps around to the left side last, withdrawing his right arm as far as she can. She reaches him on the throat with her left elbow as in FIG. III, throwing him bodily to the ground over her left hip. FIG. IV shows the thug has landed on the ground while the girl retains a firm grip on his right wrist and with her right hand applies thumb pressure to the nerve center at the back of the thug's ear. (See page 6 No. 2 in diagram.)

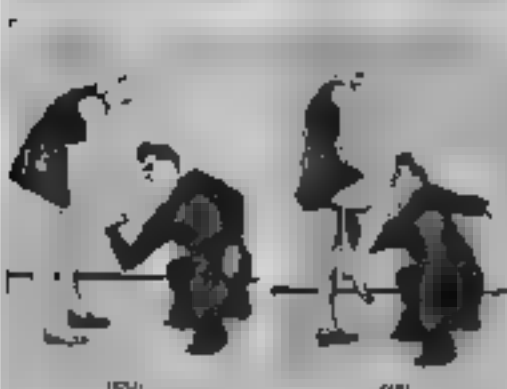
76



HAND GRIP WITH FOREARM TWIST

FIG. I Shows the fug advancing from the rear and grabbing the GM's left hand in his right. FIG. II Instead of pulling away, the fug takes a firm grip of his hand, pulls it to his chest and thrusts her left elbow over his right arm as in FIG. III. All that is necessary to occur in this case is to lean forward and down as in FIG. IV, bringing the fug to his knees, and having this is a position to remove a tick where it would do the most harm.

CLOSE UP OF GRIP as in FIG.



WRIST BIND and KNEE TO CHIN

FIG. I Shows the fug delivering a right uppercut. The intended victim avoids the blow by leaning back and catches the fist in both hands on the upswing as in FIG. II, turning the fist round and leaving the whole weight of the body forward and down as in FIG. III, forcing the fug down at one knee. FIG. IV Shows what to do - give him the right knee under the chin thus knocking him out.



CLOSE UP OF GRIP

See FIG. I

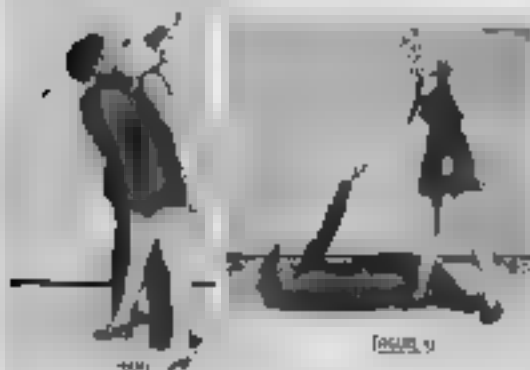


FIGURE 11



FIGURE 12

THROAT PUSH WITH LEG TRIP

FIG. 13 Shows the thief reaching for the girl's throat. She side steps to the left and leans forward with her right arm thrust across the thief's throat as in FIG. 14. In FIG. 15 she braces her right leg well in behind the thief's right hip, forcing him over her right hip and throwing him hard to the ground as in FIG. 16. She obtains a grip on his right hand, shown in FIG. 17. As the thief attempts to rise in FIG. 18 she jumps in fast and kicks him hard behind the ear.

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FIGURE 19

FIGURE 20

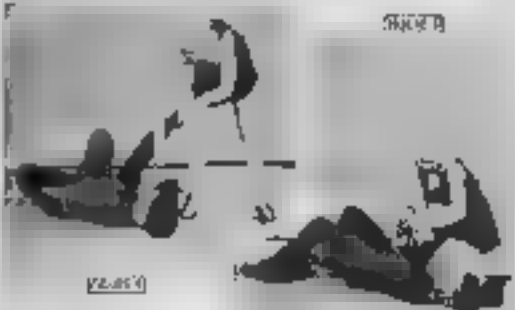


FIGURE 21

ARM PULL WITH BODY LIFT AND THROW

FIG. The thief walks in from the rear to grab the arm. FIG. 22 Shows her. She grabs his wrist with her left hand extending his arm as far as possible. As shown in FIG. 23 she steps in with her whole body under him, wrapping her right arm around his right arm and straining his elbow joint across her forearm. FIG. 24 The girl has swung him across her back, releasing the strain on his elbow. FIG. 25 He has been thrown to the ground while she steps in quickly and latches on his throat as in FIG. 26, and at the same time she applies pressure by bending the head inward causing severe pain on the wrist.



CLOSE UP OF GRIP
SEE NO. 2

82



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

ARM PULL WITH HEAD GRASP

(FIG. 1) The fug attempt to grapple with the girl and she side-steps smartly to her left as shown in (FIG. 1), grabbing his right wrist with her right hand and at the same time reaching her left hand under his blouse. (FIG. 2) Shows that her left hand has grabbed him around the neck forcing the fug's head down and at the same time extending his right arm as far as possible, rolling him over as in (FIG. 3). In (FIG. 4) he has completed a roll, landing on his back and she is in complete mastery of the situation.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

HAIR GRAB FROM REAR

(FIG. 1) Shows fug approaching intended victim from rear and grabbing her by hair. (FIG. 2) The moment she feels the pull on her hair she reaches with both hands and grabs fug's wrist tightly with both hands, bracing her legs firmly. (FIG. 3) She carries the right arm (in this case), over her right shoulder, pulling the arm to full extent bringing fug close to her body and at same time turning the arm with forearm up, putting elbow on elbow joint and shoulder socket. (FIG. 4) The intended victim has bent down under the point of balance, bringing fug off his feet as in (FIG. 5). (FIG. 6) fug has been thrown completely over her shoulder and immobilized onto his back. She retains a firm grip on his right wrist with both hands and can easily dispose of him with swift kick behind the ear before he has time to recover from the throw.





FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

CLOSE UP
OF GRIP
See FIG. 5



SHOULDER PUSH WITH ELBOW BREAK

(FIG. I) Intended victim moves to the left away from a right punch. (FIG. II) She grabs the thug's right wrist with her right hand, placing her left hand on the thug's right shoulder. (FIG. III) She leans forward with the whole weight of her body on the elbow joint forcing him down hard on his face as in (FIG. IV). She then presses hard on the shoulder with her left hand, pulls up on his wrist with her right hand as in (FIG. V). She can at her own discretion break the elbow joint by basing on the joint.

NOTE—Be careful that you don't break the elbow joint in practicing. Should you lose your balance while basing on the joint be sure to release the right wrist or you will break your friend's elbow joint.

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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

ELBOW SMASH WITH HIP THROW

(FIG. I) The thug leads with a blow to the face. (FIG. II) The intended victim steps sharply to the left, grabs his right wrist with her right hand pulling him toward her, and at the same time smacking him with her left elbow to the adam's apple, as shown in (FIG. III), stepping in behind him and forcing him over her left hip. (FIG. IV) The thug has hit the ground hard. She retains the hold on the right wrist and applies thumb pressure with her left hand on the nerve centre back of the ear. (FIG. V) She kneels back on the throat with her left knee, still retaining the thumb pressure. (FIG. VI) She then extends his right arm across her right thigh with his forearm turned up, applying pressure on the wrist, and she can break the elbow joint and dislocate the shoulder at will. The pressure on the nerve centre behind the ear alone could very easily put him out of action.

NOTE—In every case where the thug has been thrown to the ground he can be subdued as described in Figures 5 and 6 of this sequence.

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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

BREAKING A STRANGLE HOLD

(FIG. 1) Shows a girl being strangled. (FIG. 2) She brings her right arm over the top of the thug's left arm, the bony part of her forearm on his elbow joint, and her left forearm under his right elbow joint grasping her left wrist firmly in her right hand. Lean far over to the left and then rock away over to the right as in (FIG. 3), shifting both elbow joints hard with the bony part of each forearm. This throws the opponent off balance as shown in (FIG. 4), pitching him over on his back. By grabbing his right wrist as he goes and pulling on it, (FIG. 5) shows where you have him and what to do.

CLOSE UP
OF GRP
See FIG. 1



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FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

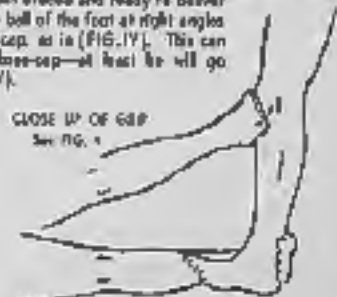


FIGURE 5

USING FEET ONLY TO THROW OPPONENT

(FIG. 1) If a girl is attacked by a very powerful opponent she does not resist him but gives way and allows him to let her fall down, as in (FIG. 2). In falling she falls on her right side breaking the fall with her right hand, and at the same time, as shown in (FIG. 3), getting her feet into position, her right foot hooked well behind the thug's left ankle and her left foot broad and ready to deliver a scathing kick with the ball of the foot at right angles to the thug's left knee-cap, as in (FIG. 4). This can result in a shattered knee-cap—at least he will go flying down hard as in (FIG. 5).

CLOSE UP OF GRP
See FIG. 4



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W.L.—When practicing this with a partner, he could not so fast the knee-cap hard. You will find that a push will be enough to knock the biggest man, but not the left foot and ball with the right foot.



FIGURE 1

FIGURE 4



CLOSE UP OF GRIP

WREST LOCK AND HIP THROW

FIG. 1. Shows a man approaching from the rear. FIG. 2. The woman starts to turn, and at the same time starts to step back to her, and at the same time starts to grab his hand and pulling him down, this causes some pain. FIG. 3. The man is now with his body in front of her, having him in his grip. FIG. 4. The man has succeeded in getting his hand under the woman's arm and has her in that position of the situation.